

Toc H



FESTIVAL '70

Saturday and Sunday, 20-21 June 1970

Souvenir Programme

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A message from the vice-patron of Toc H, the Honourable Angus Ogilvy

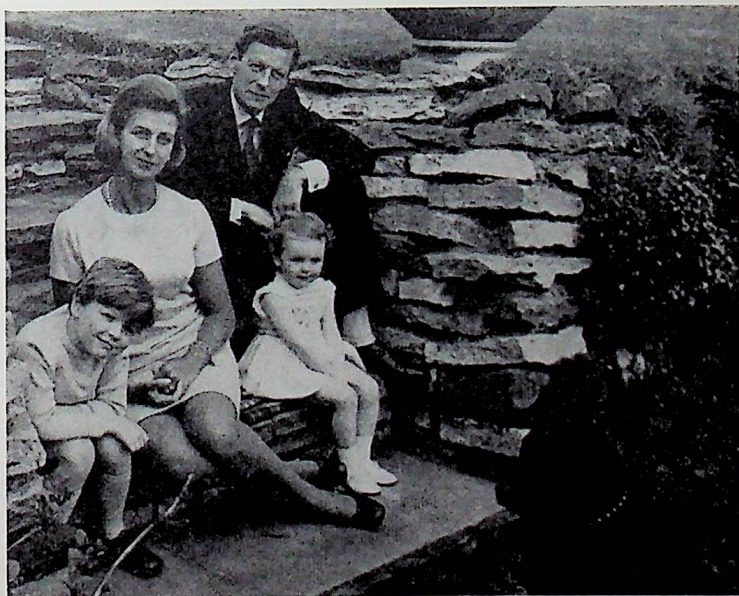
A festival is a joyous occasion with a serious purpose behind it. Festival '70 is doubly so in that it is the first Toc H Festival in which the ladies have been equal partners. It marks the beginning of a new era as much as of a new decade.

Toc H and the *Toc H Women's Association* have made an impact upon the world that social historians may never be able to measure but that countless men and women have felt. Together they have an even greater potential for the enrichment of society.

Five years ago I was privileged to play my part in the celebrations that marked the Jubilee of the Movement. I said then that never, in my view, had the need for societies like *Toc H* been so great. I believe that this is even more true today.

Let us resolve together at this National Festival that *Toc H* will meet the need.

Angus Ogilvy



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FESTIVAL '70

Programme of events

Saturday 20 June The Thanksgiving Service in Westminster Abbey
at noon

An Informal Gathering in the Moat of the Tower of London
from 3 00pm to 5 00pm

High Tea in the Penthouse Restaurant of
John Barker's Store in Kensington
at 5 00pm (for those who have reserved places)

The Festival Evening at the
Royal Albert Hall
at 7 00pm
(doors open at 6 30pm)

Sunday 21 June Toc H at Home on Tower Hill
from 10 00am to 12 noon

The Eucharist will be celebrated at noon
in the Church Garden of All Hallows By The Tower
(in the Church in the event of adverse weather)

The Festival Art Exhibition will be open in the Tate & Lyle Room of 42 Trinity
Square from 10 00am to 5 00pm, from 15 June to 20 June and from
10 00am to 12 noon on 21 June

Background to integration

a statement by the
*Director Sir Alexander
 Giles KBE, CMG and the
 General Secretary
 Gilbert A Francis*



Inevitably a Festival is an occasion on which the temptation to take a swift look back in time is irresistible, and perhaps on the occasion of this particular Festival this is no bad thing. As we enter the seventies and move together into 'fresh woods and pastures new' it is wise to consider afresh our origin and our sources of spiritual strength, not in any sense through rose-tinted spectacles but seeking anew the inspiration that has strengthened and sustained us through the years. The Royal Charter of Toc H makes it clear that in pursuing the objects laid down therein members bear witness to the love of God made manifest in man and so spread the Gospel of Christ. The Constitution of Toc H Women's Association makes it clear that its purpose is to promote precisely the same objects and to be fully responsible for the development of the Toc H Movement among women. Now that we are about to become one Movement it is good to remember that we have never been far apart.

It is good too, to know that the growing sense of being one Family in no way imposes a sense of 'sameness' upon the Movement. There will still be men's branches, women's branches, and joint branches, and these, together with associates, centres, projects, etc, will ensure that people of all ages wishing to join the Movement will have ample choice of whichever 'expression' they wish to be linked with first.

The process of uniting the two parts of the Movement has been a gradual but wholehearted one. As early as 1950 it was recognised that some change in our relationship was essential, and the process was begun and has progressed until last year the two Central Councils unanimously agreed to recommend to Her Majesty the Queen the historic amendment to the Royal Charter whereby all members of Toc H Women's Association who so wished became members of Toc H. This was a tremendous step forward, and means that although there are other formal moves to be worked out we nevertheless enter the seventies for all practical purposes as one Family, facing our future work together with 'high hearted happiness'.

Let us pray that this Festival will prove an occasion of Rejoicing, Refreshment, and Renewal: and that we shall resolve to use our combined experience both to guide us in the well tried and proven paths and to direct us in tackling new jobs in new ways.

Sandy Giles Director

Gilbert Francis General Secretary

Working together
A welcome from
Miss Marguerita Fowler
General Secretary,
Toc H Women's
Association 1954-1965

Festival '70 is a visible expression of a truth that has always existed – though not always apparent – that Toc H men and women *are* one. It has perhaps been their different method of approach which has not been fully understood.

The Women's Association has developed under successive leaders – and influenced in large measure during her life-time by the forward-looking Founder Pilot, Alison Macfie – a sturdy independence of thought and action: an independence which led to respect. Members have been prepared to show a sense of adventure and individuality, often well ahead of general thinking, believing that to experiment and fail has more value than not to experiment at all. Was it not a member of the Women's Association who put forward the revolutionary suggestion of a mixed Mark?

Its members have over the years responded with vigour and enthusiasm to the cause of Christian unity and to the problems of the day: refugees, the mentally handicapped, overseas students and, more recently, those caught up in the escapist world of drugs.

Joint service has always come fairly naturally; the joint thinking and planning now being established must without doubt lead to an enrichment of the Movement. That the Women's Association Day of Prayer drew so many men and women to All Hallows on Michaelmas Day 1969 surely augurs well for the days ahead.

As a former General Secretary in the decade leading up to formal integration, building on the foundations laid by my predecessors and in co-operation with a lively team at Crutched Friars House, Headquarters of the Toc H Women's Association for so many years, it gives me pleasure and encouragement to know that this Movement of men and women – unique in many respects – goes forward, thus strengthened, to meet the new demands of the 1970's with confidence and deepened purpose. Rightly proud of its past, may it never mistake tradition for truth.



Marguerita Fowler

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A Greeting
from the Dean of
Westminster,
the very reverend
Eric S Abbott KCVO,MA,DD

We are indeed glad that you are coming to Westminster Abbey for your great Service on 20 June. I welcome you warmly.

Anyone like myself who has had the privilege of friendship with two brothers of Gilbert Talbot (though I never met Gilbert himself) and has also had from time to time, through the years, 'creative encounters' with Tubby Clayton, will have an instinctive feeling for Toc H as one of the best things that God gave us out of the fires of the 1914-18 War. You have much to be thankful for.

At the same time, one knows how every great 'Movement of the Spirit', like every individual, needs to be refreshed and renewed. 1914-18 is now a long time ago.

Therefore I am truly glad that the men and women in Toc H are being integrated as never before and that you are asking so deliberately for a renewal of your life and work together.

If we at the Abbey can help you in this, even in a small way, we shall be glad and thankful. The Abbey has stood for more than 900 years. It is a symbol of stability. But the history of our nation has been brought into it, in every generation, and therefore it is also a symbol of growth and renewal. Moreover, in spite of our divisions, the Abbey is felt to belong to us all, and therefore it is a symbol of unity.

To this place of stability, of renewal and of unity I invite you to come on 20 June. I am sure that on this great occasion you can, and will, both give and receive much.



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Admission to the tower
by the resident governor
and keeper of the
jewel house,
*Colonel Sir Thomas
Butler* Bt, DSO, OBE, JP

It is a particular pleasure to me to welcome you to Her Majesty's Tower of London as part of your exciting Toc H Festivities.

I hope your visit will be both enjoyable and interesting. The Tower of London is probably the most valuable monument of medieval architecture surviving in England today. It is moreover the oldest Palace, Fortress and Prison in Europe. It had stood sentry above the River Thames 300 years before the Doges Palace shone on the Venetian Lagoon or the Minarets sparkled over Moscow. The Vatican in Rome, the Burg in Vienna and the Louvre in Paris are young in comparison with the Tower of London. It has been well-named 'The Cradle of the English race' because it was here that England had her first beginnings as a nation. The great Fortress was created by William I, the Conqueror, nearly 900 years ago.

In olden days the Tower had many uses – a citadel to defend or command the City: a Royal Palace: a prison of State: the Royal Mint: an Armoury for warlike provisions and weapons, the home of the Crown Jewels: the Record Office of the ancient documents of Kings Courts of Justice: a Royal Menagerie and the first Royal Observatory.

All these uses have gone, save the Tower remains a garrison Fortress and holds secure the Crown Jewels and Regalia. In addition it now has one of the finest displays of Armour and Arms in the world. So many great historical places in the world are today just monuments of the past and are dead things, existing only for tourists or students of history to visit. We like to think of the Tower of London as a living place as indeed it is. Few people know that the Tower of London is a community on its own like a small village. Some 300 people, men, women and children actually live in the Tower. It has its own social club, a Restaurant, two Chapels, a tennis court, playground and its own doctor and parson as well as carpenters, plumbers, stone masons, electricians and, of course, the Beefeaters and Royal Guard.

All around the outer ward and Tower Green are houses lived in by people who run the Tower. It is indeed a thriving place full of life – visited by over 2 million people each year.



Col Sir Thomas Butler, Bt., DSO, OBE, JP, Resident Governor and Keeper of the Jewel House, with Lady Butler at their Jubilee Reception for overseas visitors in the Tower of London.

The festival evening at The Royal Albert Hall

(General Manager: Frank J Mundy)

John Hull at the Great Organ will play for fifteen minutes prior to the start of the programme.

Part one at 7.00pm

Fanfare For an Occasion

Hull

Sir Alexander Giles, KBE, CMG, Director of Toc H and Toc H Women's Association, will welcome everybody and introduce the evening

Newman – A Fantasy

Composed and conducted by John Hull

Words by Keith Rea

Sung by The New Anglian Singers and

The Massed Choir of Toc H

Fantastic is perhaps the best description of the backcloth of human existence, the chaotic warp and weft of which we believe contains the thread of the spirit. Without this thread the pattern of the kingdom cannot be discerned. If we are to find this thread which is called love, of the clues we must pick up on the way, two essentials are music and laughter.

This fantasy is based on a journey through life by steam train.

The 'orchestra' supplies the rhythmic drive. The massed choir describes the journey and comments upon the passengers. At each halt the Singers report life's changing scene.

All make their contribution. To identify with Bert and Flo Newman in their fantastic journey is to share in a little of the Glory.

Interval of approximately 40 minutes

John Hull will be at the Organ for the last ten minutes
of the Interval

Part two at 8.30pm

'Sandy' Giles will introduce the Chairmen of Toc H and
Toc H Women's Association
Dr S F Mitchell and Mrs M Berry
who will read Loyal Messages to the Patrons of Toc H

The National Anthem

The Ceremony of Light
taken with the Patron's Lamp of Maintenance

'Light with Thy Holy Spirit'
Words – John Jones Music – John Hull

'Light'
created by Dora Bullivant, in collaboration with Keefe West and a
group of professional dancers and other young people.

*During the last decade dance movement has progressed far away from the
stylistic Classical Ballet understood and enjoyed mainly by an
interested and informed minority.*

*Nowadays movement allied to the contemporary use of sound and light
has become a major force in communication. Breaking through the
language barrier – able to convey eternal truths clearly to an audience of
every race and creed.*

'Light' is a presentation in this form.

To enjoy this work, especially created for Festival '70, it is necessary
only to come with an open mind freed from all preconceptions and
be ready to participate in a fresh and exciting experience.

Think On These Things

12

personalia



John Hull was born in 1936 and ordained in 1961. Starting as a village choirboy, he has pursued his interest in the 'width' of music by means of composing, conducting and singing. He has broadcast several times. He says he owes it all to Frederick Smurthwaite, his friend and tutor at school. Since bringing his gifts to Toc H as a member of staff he has acquired fame for his falsetto soprano/contralto musical wit. Ideally equipped to herald integration, he denies that he is in any way mixed up and his charming wife, Karen, is a member of the Singers.

The New Anglian Singers, directed by John and drawn from a wide variety of occupations, have a remarkable repertoire which is used to support many charitable interests and for the delight of audiences whose circumstances normally do not permit such treats.



Keith Rea is the Financial Secretary of Toc H, minted in 1921. A delicate child, he attended an open-air school and says he has felt the draught ever since. He thinks a balance sheet is similar to a symphony but with less fiddling and owes his interest in music to the kindness of the late Rex Calkin.



Dora Bullivant, as a dancer, has mainly been concerned with teaching. Early in her training she moved away from the classical Ballet and concentrated on Greek and Natural Movement, as it was then called. This style of movement stemmed from Isadora Duncan's free style dancing. Dora also studied the Laban and Dalcroze methods.

Keenly interested in the interpretive power of dance she gave a number of illustrative recitals. In the 50's she evolved and taught a form of Contemporary Dance and currently is concerned with the remedial uses of dance techniques as a therapy for the mentally and physically handicapped.



Keefe West is actor, artist, singer and theatre director. He has played in several London theatres and in America and in French, French-Italian and British films, the latest being John Boorman's 'Leo - the Last' in which he co-stars with Marcello Mastroianni and Billie Whitelaw. He sings in five languages and has been an Associate Director of London's Mercury Theatre.

John Hull
Keith Rea
Dora Bullivant
Keefe West

The Royal Albert Hall

The Royal Albert Hall is unique in appearance, in tradition and in the way it is administered by a voluntary and honorary body of men and women who devote much of their time to its service. The great 1851 Exhibition, in which Queen Victoria and the Prince Consort were deeply interested, produced a profit of £180,000 which was invested in an estate at South Kensington to provide a centre for various departments of Science and Art connected with industrial education.

The Hall was erected on the site of Gore House, formerly the residence of William Wilberforce, of anti-slavery fame, by public subscription. Subscribers of £1,000 became entitled to a Grand Tier Box, of £500 to a Second Tier Box and of £100 to an Amphitheatre Stall, plus one vote for every seat held. Nowadays seatholders also pay an annual contribution up to as much as £36.

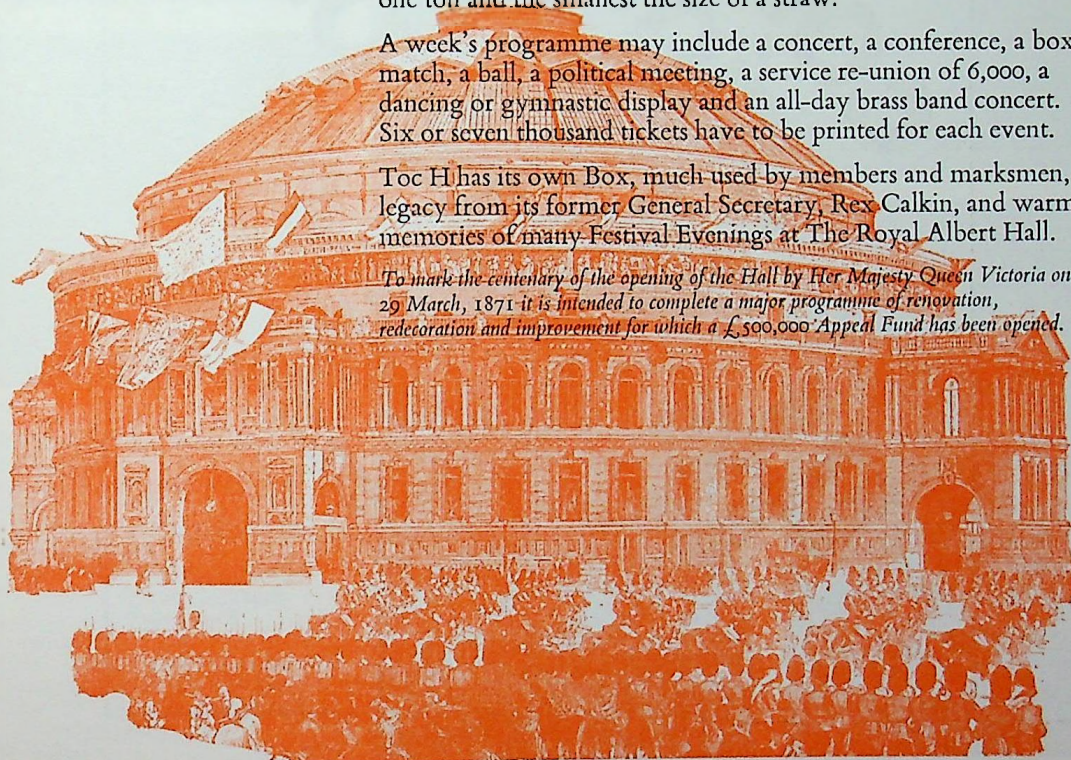
Originally lit by over 11,000 gas burners, all of which could be ignited in ten seconds by an electric spark in each cluster, the Hall was experimentally lit by electricity in 1879 and completely rewired between 1956 and 1961.

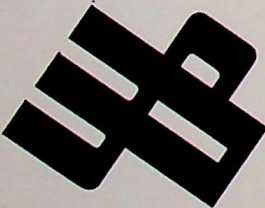
The Great Organ, built by Henry Willis of London at a cost of some £10,000 and restored and enlarged at a cost of £26,000 between the years 1926 and 1933, is one of the largest in existence, having 5 claviers (4 manual), 143 speaking stops and over 10,000 pipes, the largest of which is over 40 feet long and weighs nearly one ton and the smallest the size of a straw.

A week's programme may include a concert, a conference, a boxing match, a ball, a political meeting, a service re-union of 6,000, a dancing or gymnastic display and an all-day brass band concert. Six or seven thousand tickets have to be printed for each event.

Toc H has its own Box, much used by members and marksmen, a legacy from its former General Secretary, Rex Calkin, and warm memories of many Festival Evenings at The Royal Albert Hall.

To mark the centenary of the opening of the Hall by Her Majesty Queen Victoria on 29 March, 1871 it is intended to complete a major programme of renovation, redecoration and improvement for which a £500,000 Appeal Fund has been opened.





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In the words of Tubby

Toc H is the most natural thing in the world, growing, as we commonly believe, under the direction of a power beyond us all; and the most natural thing in the world must of necessity be not solely a brotherhood, but wholly a family.

Foreword to the literature of Toc H LWH (1922)



2



3

- 1 Service friends in the garden of Talbot House
- 2 So much accomplished, so much to do
- 3 Toc H Women's Association 40th Birthday in 1962
With the Chairman, Nora Bloxham, the Founder Pilot Alison Macfie and the Lady Mayoress of London, Lady Hoare
- 4 1965 A Freeman of Poperinge
- 5 Ecumenical encounter with the Bishop of Bruges, in Jubilee Year
- 6 Past and present Vicars of All Hallows



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The Port of London

a time of change

The tremendous advances and changes which have dominated the past decade and now herald the beginning of the 1970s have been reflected to a major extent in the Port of London. Technological advances, new outlooks, business trends and the economic climate all have their effect on trade centres, of which London and its port hold pre-eminent positions in the UK.

New methods of cargo handling, a dramatic increase in the size of ships and other alterations in the preparation and transport of both imports and exports have contributed to the move of port facilities downstream, the major development of which is centred on Tilbury Docks, some 26 miles below London Bridge. After centuries of the bustle of commerce, the Upper Pool of London – the area around Tower Bridge – is now quieter than ever before.

However, although much of the urgency of commerce has now left this upper section of the river, the Thames will never be redundant. Plans are in hand to increase the pleasure and leisure use of the river. Bankside walks, yachting marinas, riverside housing where warehouses once stood are all planned for tomorrow's London, changing the emphasis of the river from a commercial artery to an environment and aesthetic asset.

One change that has already come to pass has been the cleansing of the river. Work over the past ten years has turned the Thames into one of the cleanest industrial rivers of its kind in the world and fish are now returning to the upper reaches.

The Port of London Authority is the main controlling body for the whole of the port. It administers some 92 miles of the tidal Thames and controls the port's four enclosed dock systems, from the Authority's Head Office building on Tower Hill. From this building and from its other premises up and down the tideway, the PLA ensures the safe and fast movement of some 1,000 ships per week, and a total annual trade of over 60 million tons of cargo. On the riverside, near the Tower of London, is the PLA's Tower Pier, which has been the scene of many historical occasions, including Royal visits, the funeral of Sir Winston Churchill and the London arrival of Sir Francis Chichester.

The Port of London and its river are changing but the Thames remains a vital artery of the country and one of London's most important natural assets.

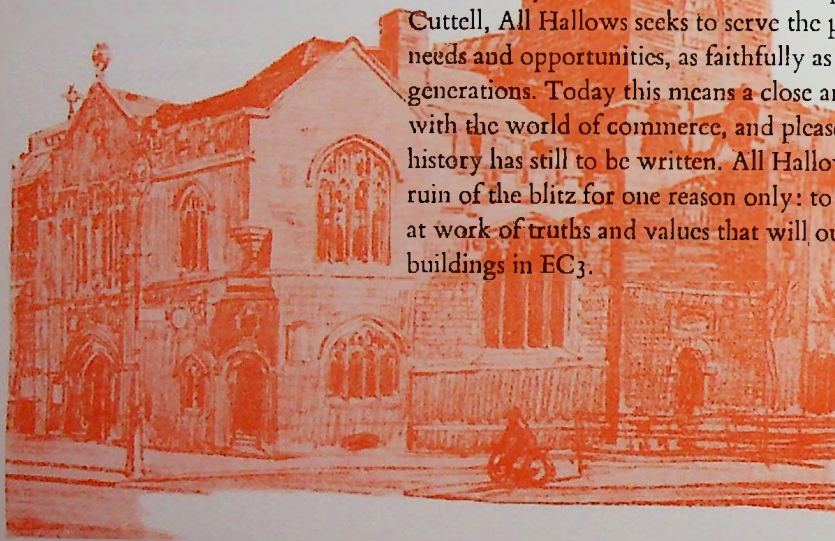
Ian M Baker
Public Relations Department
Port of London Authority

All Hallows Berkyngeschirche by the Tower

The history of All Hallows is the history of London. The first church was Saxon, built by the Abbess of Barking Abbey (hence 'Berkyngeschirche') on the site of a Roman house, the floor of which can still be seen. The Norman builders came next, and again in the 14th century the church was rebuilt. The tower and part of the south wall date from Cromwell's time. Hitler's bombs in December 1940 left the church a mere shell, and the love and generosity of friends of Toc H the world over raised it phoenix-like from the ashes, to be re-dedicated in 1957.

Throughout the Middle Ages, All Hallows had a close connection with the palace fortress across the Hill and its royal occupants; Richard the Lionheart, Edward I and Henry VI must have worshipped here. It has witnessed many a scene of drama and tragedy – Knights Templar stood trial here, fugitives from justice sought sanctuary, the crypt received the headless bodies of many victims of the block. Four of the translators of the King James Bible were linked with All Hallows, among them the saintly Bishop Lancelot Andrewes. Samuel Pepys watched the Great Fire from its tower in 1666, and Admiral Sir William Penn, father of the founder of the State of Pennsylvania, saved it from being engulfed by ordering sailors to blow up houses in the path of the flames. His famous son was baptised here.

With the appointment of Dr Clayton as Vicar in 1922 and through the 41 years of his incumbency, All Hallows naturally grew into the mother church of the Toc H Movement and the two remain closely associated in the changing patterns of life in the late 20th century. Now under the leadership of the Revd. Colin Cuttall, All Hallows seeks to serve the present age, with its special needs and opportunities, as faithfully as it has served past generations. Today this means a close and deepening relationship with the world of commerce, and please God, the most stirring history has still to be written. All Hallows arose out of the fire and ruin of the blitz for one reason only: to remind men and women at work of truths and values that will outlast the most imposing buildings in EC3.



The Festival Art Exhibition

at

41 Trinity Square EC3

15-20 June 10 am - 5 pm

21 June 10 am - 12 noon

Admission by catalogue obtainable
at the door

If the FESTIVAL '70 ART EXHIBITION is any guide, the interest and talent within the Movement has made great strides in the five years that have elapsed since the JUBILEE ART EXHIBITION, perhaps partly as a result of that event.

Entries in the painting classes have more than doubled, with an encouraging entry from the younger age groups, and so have colour prints. Although 'handicrafts' remain at much the same level, embroidery and needlework, appropriately enough, are as popular as painting.

Tot H has much to say in the creative use of leisure. Here is some of the evidence. Here, too, are opportunities for perceptive purchasers.



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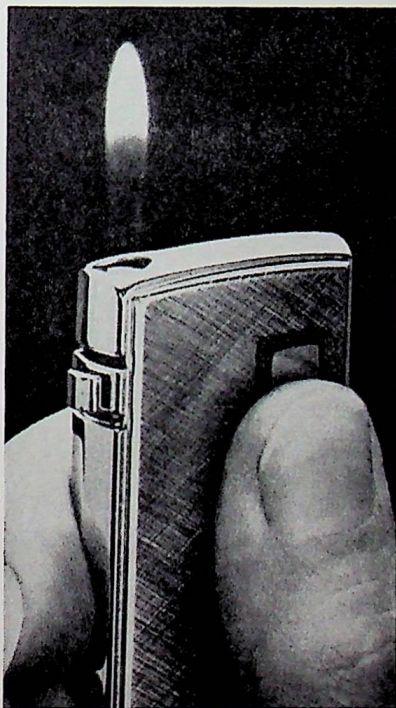
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